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Rain is a young woman under the influence of a charismatic drifter named Wolf and his other “wife,” Winter. Through months of wandering homeless through the cities, small towns, and landscape of Appalachia, the trio have grown into a kind of desperate family, a family driven by exploitation and abuse. A family that Rain must escape.

When she meets Stratton Bryant, a widower living alone in an old east Tennessee farmhouse, Rain is given the chance to see a bigger world and find herself a place within it. But Wolf will not let her part easily. When he demands loyalty and obedience, the only way out is through an episode of violence that will leave everyone involved permanently damaged.

A harrowing story of choice and sacrifice, *In the House of Wilderness* is a novel about the modern South and how we fight through hardship and grief to find a way home.

CHARLES DODD WHITE is the author of three novels and a short story collection. He has been recognized for excellence in Appalachian writing with the Chaffin Award. He has also received a fellowship from the North Carolina Arts Council. He lives in Knoxville, Tennessee, with his family, and he teaches English at Pellissippi State Community College.
Desire Mensah, a disgraced schoolteacher in her thirties, sees moving to sleepy little Cape Coast, Ghana, as her chance to get away from a shameful secret not buried deeply enough. And maybe, just maybe, she will find the love she craves and the husband her mother craves for her.

But in Cape Coast, the past isn’t dead. It isn’t even past. That’s the kind of thing Wolfgang “Wolf” Ofori would say. Everyone says the eleven-year-old is a genius—eccentric though he is—and is bound to win Wonderkids, a quiz competition ordinarily for high school students. Wolf and Desire form a strange friendship, even as their mutual understanding both precipitates and reinforces the downfall of each. Before long, their struggles to exist in a world that dehumanizes and then throws the first stone whip up a perfect storm, with deadly consequences.

Debut novelist Ayo Tamakloe-Garr drew inspiration from works such as *A Streetcar Named Desire* and *Frankenstein* to create *The Wolf at Number 4*, a story set in 1990s Ghana. The result is a chilling and funny gothic tale that will disarm readers even as it forces them to confront whether the wolves around us are born or made.

AYO TAMAKLOE-GARR was born in Accra to a Nigerian father and Ghanaian mother. His short stories have been published on the Flash Fiction Ghana and Writers Project Ghana blogs. *The Wolf at Number 4* is his first novel.
In her day job as a nurse, Sandy Holston cares for the elderly and the sick, even as she is haunted by her own questionable past and the deaths that marked it. Her true self resides among the mountain trout streams of her Appalachian home, where she wields her fly rod with uncanny accuracy as her life plays out along a tight line between herself and a fish on the other end.

But then the Ripshin River threatens to flood. Sandy can no longer deny that dementia has taken hold in James Keefe, her older sometimes-lover. An elusive eastern mountain lion appears. And when a predatory survivalist keeping a solitary camp by the headwaters arrives, he poses the biggest threat of all. His merciless pursuit of the lion brings him ever closer to Sandy, triggering her final, tragic attempt to preserve her connections with Keefe, the headwaters, and all that she has, at last, come to love.

In Yellow Stonefly—a rare fly fishing novel with a female protagonist—Tim Poland weaves suspense and introspection into an unforgettable read, at once mournful and bracing.

TIM POLAND lives near the Blue Ridge Mountains in southwestern Virginia, where he is professor emeritus of English at Radford University. His fiction, poetry, and nonfiction have appeared widely in various literary magazines, and he is the author of the novel The Safety of Deeper Water.

“Poland brings into fine detail the particulars of place and the characters who cascade and swirl with the stream they live near. Like an artfully tied fly, this novel is full of craft, color, and anticipation for the pleasure it brings.”

—Rick Van Noy, Sudden Spring: Stories of Adaptation in a Climate-Change South.
Anna Akhmatova is considered one of Russia’s greatest poets. Her life encompassed the turmoil of the Russian Revolution and the paranoia and persecution of the Stalinist era: her works embody the complexities of the age. At the same time, she was able to merge these complexities into a single, poetic voice to speak to the Russian people with whom she so closely and proudly identified.

Way of All the Earth contains short poems written between 1909 and 1964, selected from Evening, Rosary, White Flock, Plantain, Anno Domini, Reed, and The Seventh Book. Intricately observed and unwavering in their emotional immediacy, these strikingly modern poems represent one of the twentieth century’s most powerful voices.

ANNA AKHMATOVA (1889–1966) is an iconic figure of twentieth-century Russian literature and one of her era’s great poets. Her work has been translated into many languages.

D. M. THOMAS is a novelist, poet, and critic, and also one of the preeminent translators of Russian poetry. He lives in England.
Brides in the Sky
Stories and a Novella
Cary Holladay

Each of the crystalline worlds Cary Holladay brings us in the short stories and novella that make up Brides in the Sky has sisterhood, in all its urgency and peril, at its heart. In the title story, two women in 1850s Virginia marry brothers who promptly uproot them to follow the Oregon Trail west, until an unexpected shift of allegiance separates the sisters forever. Elsewhere in the book, a young boy’s kidnapping ignites tensions in a sorority house; frontier figure Cynthia Ann Parker struggles upon her return to her birth community from the Comanche people with whom she’s lived a full life; and in a metafictional twist, a gothic tale resonates in the present. In the novella, “A Thousand Stings,” three sisters come of age in the 1960s over a long summer of small-town scandal and universal stakes. These are just some of the lives, shaped by migrations, yearning, and the long shadows of myth, that Holladay creates. She crafts them with subtle humor, a stunning sense of place, and an unerring eye for character.

“Every tale in this superb collection, from its shortest stories to its novella, is a world unto itself. ... Holladay moves with such ease in and out of time, in and out of such a diversity of hearts, that you feel you’re under the spell of a guide who knows the secrets of all the old houses on the street. Her tour is brilliantly imagined, deeply felt, and beautifully told.”

— Tim Johnston, author of Descent

CARY HOLLADAY has published seven volumes of fiction, including The Quick-Change Artist, Horses People: Stories, and The Deer in the Mirror. Her stories and essays have appeared in Ecotone, Epoch, Georgia Review, Hudson Review, Kenyon Review, Oxford American, Prairie Schooner, Shenandoah, Southern Review, Tin House, Virginia Quarterly Review, and many other journals. Her story “Merry-Go-Sorry” was selected by Stephen King for an O. Henry award. She teaches at the University of Memphis.
Reflections: The Columbus Museum of Art's American Collection

Edited by Nannette V. Maciejunes and M. Melissa Wolfe

Reflections: The Columbus Museum of Art’s American Collection adds a novel and provocative element to the library of art museum collection catalogs. In the traditional manner, Reflections features selected works—more than 125—from the museum’s collection, accompanied by concise essays by scholars of art who reflect on and respond to the distinctive aspects of each work.

To this customary approach, the editors have added what they term intersections essays: an examination of a well-known work of art from the differing perspectives of two authors—most of whom are not art historians. For instance, acclaimed writer Joyce Carol Oates provides her perspective on George Bellows and is joined by Laurie Bellows Booth, an objects conservator and the painter’s granddaughter. The book includes ten of these compelling essays, including contributions by such authors as Adam Gopnik and Alan Trachtenberg.

NANNETTE V. MACIEJUNES is executive director of the Columbus Museum of Art.

M. MELISSA WOLFE is curator of American Art and head of the American Department at the Saint Louis Art Museum.

Morning Sun (1952) · Edward Hopper · Courtesy of the Columbus Museum of Art

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Enchanted Ground

The Spirit Room of Jonathan Koons

Sharon Hatfield

In *Enchanted Ground*, Sharon Hatfield brings to life the true story of a nineteenth-century farmer-turned-medium, Jonathan Koons, one of thousands of mediums throughout the antebellum United States. In the hills outside Athens, Ohio, Koons built a house where it was said the dead spoke to the living, and where ancient spirits communicated the wisdom of the ages. Curious believers, in homespun and in city attire, traveled from as far as New Orleans to a remote Appalachian cabin whose marvels would rival any of P. T. Barnum’s attractions.

Yet Koons’s story is much more than showmanship and sleight of hand. His enterprise, not written about in full until now, embodied the excitement and optimism of citizens breaking free from societal norms. Reform-minded dreamers were drawn to Koons’s seances as his progressive brand of religion displaced the gloomy Calvinism of previous generations. As heirs to the Second Great Awakening, which stretched from New York State to the far reaches of the Northwest Territory, the curious, the faithful, and Koons himself were part of a larger, uniquely American moment that still marks the cultural landscape today.

“Marvelous…. It reads like a novel or a screen-play but also functions as a prism that opens up into dozens of other important aspects of nineteenth-century American religion: spiritualism, Johnny Appleseed, Swedenborgianism, atheism, social reform, women’s rights, psychometry, and so on.”

—Jeffrey J. Kripal, author of *Secret Body: Erotic and Esoteric Currents in the History of Religions*

SHARON HATFIELD is an award-winning journalist and nonfiction writer. Her interest in Appalachian letters and history led to her writing *Never Seen the Moon: The Trials of Edith Maxwell* and coediting *An American Vein: Critical Readings in Appalachian Literature*. She lives in Athens, Ohio, with her husband.
Little Otter Learns to Swim

Written by Artie Knapp
Illustrated by Guy Hobbs

In this endearing and beautifully illustrated picture book, a baby river otter learns to swim, dive, and play in her natural habitat. Encouraged by her mother, the little otter soon sets out to explore on her own, quickly learning to escape shoreline predators and to find her way back to the security of home.

From children’s author Artie Knapp and wildlife artist Guy Hobbs, Little Otter Learns to Swim is an entertaining and colorful tale for ages four and up. The story is followed by two pages of fun facts about river otters as well as information and resources from the River Otter Ecology Project.

ARTIE KNAPP is the author of forty works of children’s literature, including books, videos, stories, and poems. GUY HOBBS is an internationally known artist who specializes in wildlife art.
World War II soldier Bill Wynne met Smoky while serving in New Guinea, where the dog, who was smaller than Wynne’s army boot, was found trying to scratch her way out of a foxhole. After he adopted her, she served as the squadron mascot and is credited as being the first therapy dog for the emotional support she provided the soldiers. When they weren’t fighting, Bill taught Smoky hundreds of tricks to entertain the troops. Smoky became a war hero herself at an airstrip in Luzon, the Philippines, where she helped save forty airplanes and hundreds of soldiers from imminent attack.

After the war, Bill worked as a Hollywood animal trainer and then returned to his hometown of Cleveland, Ohio. He and Smoky continued to perform their act, even getting their own TV show, How to Train Your Dog with Bill Wynne and Smoky.

Nancy Roe Pimm presents Bill and Smoky’s story to middle-grade readers in delightful prose coupled with rich archival illustrations. Children will love learning about World War II from an unusual perspective, witnessing the power of the bond between a soldier and his dog, and seeing how that bond continued through the exciting years following the war.

NANCY ROE PIMM is an award-winning author of nonfiction books for young readers, five of which have been Junior Library Guild selections. Smoky, the Dog That Saved My Life is her second book (after The Jerrie Mock Story) for Ohio University Press’s Biographies for Young Readers series. A native of Brooklyn, New York, with three daughters and two grandsons, Nancy lives in Plain City, Ohio, with her retired race-car driver husband, their two dogs, two cats, and python named Monty.
A Short History of Chinua Achebe’s Things Fall Apart

Terri Ochiagha

The publication of Chinua Achebe’s Things Fall Apart (1958) is heralded as the inaugural moment of modern African fiction, and the book remains the most widely read African novel of all time. Translated into dozens of languages, it has sold more than twelve million copies, and has become a canonical reading in schools the world over. While Things Fall Apart is neither the first African novel to be published in the West nor necessarily the most critically valued, its iconic status has surpassed even that of its author.

Until now—in the sixtieth anniversary year of its publication—there has not been an updated history that moves beyond the book’s commonly discussed contexts and themes. In the accessible and concise A Short History of Chinua Achebe’s Things Fall Apart, Terri Ochiagha provides that history, asking new questions and bringing to wider attention unfamiliar but crucial elements of the Things Fall Apart story. These include new insights into questions of canonicity and into literary, historiographical, and precolonial aesthetic influences. She also assesses adaptations and appropriations not just in films but in theater, hip-hop, and popular literary genres such as Onitsha Market Literature.

TERRI OCHIAGHA is a teaching fellow in modern African history at King’s College London, specializing in Nigerian cultural and literary history, colonial whiteness and, most recently, embodied orientalism and the culture of taste in Morocco. Her first book, Achebe and Friends at Umuahia: The Making of a Literary Elite, won the African Studies Association UK’s Fage & Oliver Prize in 2015.
From its small-time origins in the early 2000s to its transformation into one of the world’s most-recognized terrorist groups, this short book tells the story of Boko Haram’s bloody, decade-long war in northeastern Nigeria. Going beyond the headlines, including the group’s 2014 abduction of 276 girls in Chibok and the international outrage it inspired, it provides readers new to the conflict with a clearly written and comprehensive history of how the group came to be, the Nigerian government’s failed efforts to end it, and its enormous impact on ordinary citizens.

Drawing on decades of research, *Boko Haram* is a timely addition to the acclaimed *Ohio Short Histories of Africa*. Brandon Kendhammer and Carmen McCain — two leading specialists on northern Nigeria — separate fact from fiction within one of the world’s least understood conflicts. Most uniquely, it is a social history, one that tells the story of Boko Haram’s violence through the journalism, literature, film, and music made by people close to it.

BRANDON KENDHAMMER is Associate Professor of Political Science and Director of International Development Studies at Ohio University, in Athens, Ohio. He has published widely on religion, ethnicity, and politics in Nigeria, and is the author of *Muslims Talking Politics: Framing Islam, Democracy, and Law in Northern Nigeria*.

CARMEN MCCAIN is Assistant Professor of English at Westmont College in Santa Barbara, California. Her research focuses on Hausa-language literature, film, and popular culture. In addition to her academic articles on Nigerian film and literature, she has been a columnist with the Nigerian newspaper *Daily Trust* and has taught at several Nigerian universities.
OHIO IN PHOTOGRAPHS
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Ian Adams and Randall Lee Schieber
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“We sometimes forget that the US Army was, and is, essentially a force of teenagers … who are required to grapple with the exigencies of combat even as they are attempting to grapple with adulthood.” —From the foreword by Henry Kissinger

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History of a Healing Landscape
Katherine Ziff
With a foreword by Samuel T. Gladding
With a new afterword by Joseph Shields and Shawna Bolin

“This well-written, accurately researched historical work tells the story of the Athens Lunatic Asylum…. Asylum on the Hill is highly readable, enlightening, and for those who currently work in the field of psychiatry, the story is familiar and somewhat poignant…. Highly recommended.” —Choice

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Most literature on the Civil War focuses on soldiers, battles, and politics. But for every soldier in the United States Army, there were nine civilians at home. The war affected those left on the home front in many ways. Westward expansion and land ownership increased. The draft disrupted families while a shortage of male workers created opportunities for women that were previously unknown.

The war also enlarged the national government in ways unimagined before 1861. The Homestead Act, the Land Grant College Act, civil rights legislation, the use of paper currency, and creation of the Internal Revenue Service to collect taxes to pay for the war all illustrate how the war fundamentally, and permanently, changed the nation.

The essays in this book, drawn from a wide range of historical expertise and approaching the topic from a variety of angles, explore the changes in life at home that led to a revolution in American society and set the stage for the making of modern America.


PAUL FINKELMAN is an expert on constitutional history, the law of slavery, and the American Civil War. He coedits the Ohio University Press series New Approaches to Midwestern Studies and is the president of Gratz College.

DONALD R. KENNON is the former chief historian and vice president of the United States Capitol Historical Society. He is editor of the Ohio University Press series Perspectives on the History of Congress, 1789–1801.
If modernism initially came to Africa through colonial contact, what does Ethiopia’s inimitable historical condition—its independence save for five years under Italian occupation—mean for its own modernist tradition? In *Modernist Art in Ethiopia*—the first book-length study of the topic—Elizabeth W. Giorgis recognizes that her home country’s supposed singularity, particularly as it pertains to its history from 1900 to the present, cannot be conceived outside the broader colonial legacy. She uses the evolution of modernist art in Ethiopia to open up the intellectual, cultural, and political histories of it in a pan-African context.

Giorgis explores the varied precedents of the country’s political and intellectual history to understand the ways in which the import and range of visual narratives were mediated across different moments, and to reveal the conditions that account for the extraordinary dynamism of the visual arts in Ethiopia. In locating its arguments at the intersection of visual culture and literary and performance studies, *Modernist Art in Ethiopia* details how innovations in visual art intersected with shifts in philosophical and ideological narratives of modernity. The result is profoundly innovative work—a bold intellectual, cultural, and political history of Ethiopia, with art as its centerpiece.

ELIZABETH W. GIORGIS is the former director of the Institute of Ethiopian Studies and the dean of the College of Performing and Visual Art of Addis Ababa University. She is currently an associate professor of critical theory and criticism as well as art history at the College of Performing and Visual Art and the Center of African Studies at Addis Ababa University.
Converging on Cannibals
Terrors of Slaving in Atlantic Africa, 1509–1670
Jared Staller

In Converging on Cannibals, Jared Staller demonstrates that one of the most terrifying discourses used during the era of transatlantic slaving — cannibalism — was co-produced by Europeans and Africans. When these people from vastly different cultures first came into contact, they shared a fear of potential cannibals. Some Africans and European slavers allowed these rumors of themselves as man-eaters to stand unchallenged. Using the visual and verbal idioms of cannibalism, people like the Imbangala of Angola rose to power in a brutal world by embodying terror itself.

Beginning in the Kongo in the 1500s, Staller weaves a nuanced narrative of people who chose to live and behave as “jaga,” alleged cannibals and terrorists who lived by raiding and enslaving others, culminating in the violent political machinations of Queen Njinga as she took on the mantle of “Jaga” to establish her power. Ultimately, Staller tells the story of Africans who confronted worlds unknown as cannibals, how they used the concept to order the world around them, and how they were themselves brought to order by a world of commercial slaving that was equally cannibalistic in the human lives it consumed.

“...The best scholarship to date on the history and mythology of cannibalism in west central Africa.... The simplicity of Staller’s prose belies the sophistication of his conceptual framework.”
—Christina Mobley, University of Virginia

JARED STALLER teaches world history at St. Francis Episcopal School of Houston, Texas. He earned his PhD from the University of Virginia and taught African and world history at Rice University. His research has appeared in History in Africa, Research in African Literatures, and elsewhere.
By taking students out of their comfort zone, field-based courses—which are increasingly popular in secondary and postsecondary education—have the potential to be deep, transformative learning experiences. But what happens when the field in question is a site of active or recent conflict? In Conflict Zone, Comfort Zone, editors Agnieszka Paczyńska and Susan F. Hirsch highlight new approaches to field-based learning in conflict zones worldwide. As the contributors demonstrate, instructors must leave the comfort zone of traditional pedagogy to meet the challenges of field-based education.

Drawing on case studies in the United States and abroad, the contributors address the ethical considerations of learning in conflict zones, evaluate the effectiveness of various approaches to teaching these courses, and provide guidelines for effecting change. They also explore how the challenges of field-based classes are magnified in conflict and postconflict settings, and outline the dilemmas faced by those seeking to resolve those challenges. Finally, filling a crucial gap in existing literature, the contributors identify best practices that will assist aspiring instructors in developing successful field-based courses in conflict zones.

CONTRIBUTORS

AGNIESZKA PACZYŃSKA teaches at the School for Conflict Analysis and Resolution, George Mason University, and is a nonresident fellow at the Stimson Center. She is the author of State, Labor, and the Transition to a Market Economy: Egypt, Poland, Mexico and the Czech Republic and editor of Changing Landscape of Assistance to Conflict-Affected States: Emerging and Traditional Donors and Opportunities for Collaboration.

SUSAN F. HIRSCH is professor and the Vernon M. and Minnie I. Lynch Chair at the School for Conflict Analysis and Resolution at George Mason University. She is the author of Pronouncing and Persevering: Gender and Discourse in an African Islamic Court, In the Moment of Greatest Calamity: Terrorism, Grief, and a Victim’s Quest for Justice, and Mountaintop Mining in Appalachia: Understanding Stakeholders and Change in Environmental Conflict.
**Prelude to Genocide**

*Arusha, Rwanda, and the Failure of Diplomacy*

David Rawson

As the initial US observer, David Rawson participated in 1993 Rwandan peace talks at Arusha, Tanzania. Later, he served as US ambassador to Rwanda during the last months of the doomed effort to make them hold. Despite the intervention of concerned states in establishing a peace process and the presence of an international mission, UNAMIR, the promise of the Arusha Peace Accords could not be realized. Instead, the downing of Rwandan president Habyarimana’s plane in April 1994 rekindled the civil war and opened the door to genocide.

In *Prelude to Genocide*, Rawson draws on declassified documents and his own experiences to seek out what went wrong. How did the course of political negotiations in Arusha and party wrangling in Kigali, Rwanda, bring to naught a concentrated international effort to establish peace? And what lessons are there for other international humanitarian interventions? The result is a commanding blend of diplomatic history and analysis that is a milestone read on the Rwandan crisis and on what happens when conflict resolution and diplomacy fall short.

DAVID RAWSON capped his twenty-eight-year career in the US Foreign Service as ambassador to Rwanda (1993–95) and to Mali (1996–99). Since his retirement from the Foreign Service, he has been a professor of political economy at Spring Arbor University and a distinguished visiting professor of politics at Hillsdale College, both near his home on the family farm in Michigan.
Pursuing Justice in Africa

Competing Imaginaries and Contested Practices

Edited by Jessica Johnson and George Hamandishe Karekwaivanane

_Pursuing Justice in Africa_ focuses on the many actors pursuing many visions of justice across the African continent—their aspirations, divergent practices, and articulations of international and vernacular idioms of justice. The essays selected by editors Jessica Johnson and George Hamandishe Karekwaivanane engage with topics at the cutting edge of contemporary scholarship across a wide range of disciplines. These include activism, land tenure, international legal institutions, and postconflict reconciliation.

Building on recent work in sociolegal studies that foregrounds justice over and above concepts such as human rights and legal pluralism, the contributors grapple with alternative approaches to the concept of justice and its relationships with law, morality, and rights. While the chapters are grounded in local experiences, they also attend to the ways in which national and international actors and processes influence, for better or worse, local experiences and understandings of justice. The result is a timely and original addition to scholarship on a topic of major scholarly and pragmatic interest.

CONTRIBUTORS

JESSICA JOHNSON is a lecturer in the department of African Studies and Anthropology at the University of Birmingham, UK. Her work focuses on gender and justice in a matrilineal area of Malawi.

GEORGE HAMANDISHE KAREKWAIVANANE is a lecturer in the Centre of African Studies at the University of Edinburgh, UK. His work focuses on the interaction of law and politics in Zimbabwean history, as well as the social and political impacts of digital media.

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In *Foreign Intervention in Africa after the Cold War*—interdisciplinary in approach and intended for non-specialists—Elizabeth Schmidt provides a new framework for thinking about foreign political and military intervention in Africa, its purposes, and its consequences. She focuses on the quarter century following the Cold War (1991–2017), when neighboring states and subregional, regional, and global organizations and networks joined extracontinental powers in support of diverse forces in the war-making and peace-building processes. During this period, two rationales were used to justify intervention: a response to instability, with the corollary of responsibility to protect, and the war on terror.

Often overlooked in discussions of poverty and violence in Africa is the fact that many of the challenges facing the continent today are rooted in colonial political and economic practices, in Cold War alliances, and in attempts by outsiders to influence African political and economic systems during the decolonization and postindependence periods. Although conflicts in Africa emerged from local issues, external political and military interventions altered their dynamics and rendered them more lethal. *Foreign Intervention in Africa after the Cold War* counters oversimplification and distortions and offers a new continentwide perspective, illuminated by trenchant case studies.

ELIZABETH SCHMIDT is a professor of history at Loyola University Maryland. Her previous books include *Cold War and Decolonization in Guinea, 1946–1958; Mobilizing the Masses: Gender, Ethnicity, and Class in the Nationalist Movement in Guinea, 1939–1958; Peasants, Traders, and Wives: Shona Women in the History of Zimbabwe, 1870–1939*; and *Decoding Corporate Camouflage: U.S. Business Support for Apartheid*.
The Plot Thickens
Illustrated Victorian Serial Fiction from Dickens to Du Maurier

Mary Elizabeth Leighton and Lisa Surridge

In the early 1800s, books were largely unillustrated. By the 1830s and 1840s, however, innovations in wood- and steel-engraving techniques changed how Victorian readers consumed and conceptualized fiction. A new type of novel was born, often published in serial form, one that melded text and image as partners in meaning-making.

These illustrated serial novels offered Victorians a reading experience that was both verbal and visual, based on complex effects of flash-forward and flashback as the placement of illustrations revealed or recalled significant story elements. Victorians’ experience of what are now canonical novels thus differed markedly from that of modern readers, who are accustomed to reading single volumes with minimal illustration. Even if modern editions do reproduce illustrations, these do not appear as originally laid out. Modern readers therefore lose a crucial aspect of how Victorians understood plot—as a story delivered in both words and images, over time, and with illustrations playing a key role.

In The Plot Thickens, Mary Elizabeth Leighton and Lisa Surridge uncover this overlooked narrative role of illustrations within Victorian serial fiction. They reveal the intricacy and richness of the form and push us to reconsider our notions of illustration, visual culture, narration, and reading practices in nineteenth-century Britain.

MARY ELIZABETH LEIGHTON and LISA SURRIDGE are colleagues in the English Department at the University of Victoria, Canada. They are coeditors of The Broadview Anthology of Victorian Prose, 1832–1900, and served as coeditors of Victorian Review from 2006 to 2016. Their jointly authored work appears in many books and journals.
In *Shakespeare the Illusionist*, Neil Forsyth reviews the history of Shakespeare’s plays on film, using the basic distinction in film tradition between what is owed to Méliès and what to the Lumière brothers. He then tightens his focus on those plays that include some explicit magical or supernatural elements—Puck and the fairies, ghosts and witches, or Prospero’s island, for example—and sets out methodically, but with an easy touch, to review all the films that have adapted those comedies and dramas, into the present day.

Forsyth’s aim is not to offer yet another answer as to whether Shakespeare would have written for the screen if he were alive today, but rather to assess what various filmmakers and TV directors have in fact made of the spells, haunts, and apparitions in his plays. From analyzing early camera tricks to assessing contemporary handling of the supernatural, Forsyth reads Shakespeare films for how they use the techniques of moviemaking to address questions of illusion and dramatic influence. In doing so, he presents a bold step forward in Shakespeare and film studies, and his fresh take is presented in lively, accessible language that makes the book ideal for classroom use.

NEIL FORSYTH teaches at the University of Lausanne, Switzerland. A leading Milton scholar, he is the author of *John Milton: A Biography*, *The Satanic Epic*, and *The Old Enemy: Satan and the Combat Myth*. He is the author of numerous journal articles and book chapters.
Though often unnoticed by scholars of literature and history, Polish American women have for decades been fighting back against the patriarchy they encountered in America and the patriarchy that followed them from Poland. Through close readings of several Polish American and Polish Canadian novels and short stories published over the last seven decades, *Writing the Polish American Woman in Postwar Ethnic Fiction* traces the evolution of this struggle and women’s efforts to construct gendered and classed ethnicity.

Focusing predominantly on work by North American born and immigrant authors that represents the Polish American Catholic tradition, Grażyna J. Kozaczka puts texts in conversation with other American ethnic literatures. She positions ethnic gender construction and performance at an intersection of social class, race, and sex. She explores the marginalization of ethnic female characters in terms of migration studies, theories of whiteness, and the history of feminist discourse. *Writing the Polish American Woman in Postwar Ethnic Fiction* tells the complex story of how Polish American women writers have shown a strong awareness of their oppression and sought empowerment through resistive and transgressive behaviors.

GRAŻYNA J. KOZACZKA is a distinguished professor of English and the director of the All College Honors Program at Cazenovia College. She is the author of *William Dean Howells and John Cheever: The Failure of the American Dream* and numerous articles on Polish American literature. She has also authored *Old World Stitchery*, and articles on Polish folk dress and adornment.
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